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Vita Via Dolorosa

Vivianne Lee Carey

Winthrop University, vivannecarey@hotmail.com

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May, 2016

To the Dean of the Graduate School:

We are submitting a thesis statement written by Vivianne Lee Carey entitled *Vita via Dolorosa*.

We recommend acceptance in partial fulfillment of the requirements for the degree of Master of Fine Arts.

Dr. Maria Clara Paulino, Thesis Advisor

Shaun Cassidy, Committee Member

Dr. Laura Dufresne, Committee Member

Alfred Ward, Committee Member

Tom Stanley, Committee Member

Dr. David Wohl

Dean, College of Visual and Performing Arts

Jack E. DeRochi, Dean, Graduate School

VITA VIA DOLOROSA

A Thesis Presented to the Faculty

Of the

College of Visual and Performing Arts

In Partial Fulfillment

Of the

Requirements for the Degree

Of

Master of Fine Arts

In the

Department of Fine Arts

Winthrop University

February 2016

By

Vivianne Lee Carey

Abstract

This thesis statement accompanies my MFA project entitled *Vita via Dolorosa*, which features a glass and steel horse-drawn carriage sculpture that metaphorically depicts a woman's journey through life, from childhood to death. Supporting the carriage, which is the primary sculpture in this exhibit, is a performance piece that addresses the transformation of this woman by means of sculpture, music and drama. This largely autobiographical multidisciplinary exhibit uses the metaphor to explore the passage of time symbolically through the dark, aged-color palette, the iconic imagery, and the combination of animate and inanimate sculptural resources such as horses, steel and glass.

In this thesis statement, the thesis is discussed from the point of view of its theme, which is an inversion of the classic Cinderella story; of its style, which shows a strong influence of the style and design from the Rococo period. The conceptual frame and final product is influenced by Post-modern ideas and artists like Louise Bourgeois and Renee Stout.

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Introduction

My thesis, entitled *Vita via Dolorosa* (Life by way of Sorrow), is an exhibition featuring a horse-drawn carriage sculpture that metaphorically represents a woman's journey from childhood to death. This multidisciplinary exhibition and performance, which incorporates sculpture, music, drama and dance, is largely autobiographical and presents a narrative. It is about secrets. It is a love story. It is a rage story. It is a story of hopes and dreams. It is my story.

It is a tale of brokenness and restoration, of transgression and virtue. The art that I create is a metaphor for the darker aspects of life, the grief and sorrows, but with a regenerative stance. By means of aged, broken, found materials woven and wired together, and a dark neutral color palette with hints of transparent color, I wrestle with the dichotomy between darkness and light, melancholy and joy, and grace and disgrace. I am predominantly attracted to the notion that I have termed "Grace and Disgrace." Grace is undeserved healing and regeneration through divine assistance of physical, mental, emotional and spiritual brokenness, while Disgrace is a state of separation from the divine which involves shame or dishonor.

The investment of qualities of spirituality and sacredness into objects of art is important to me as a reminder that the trials and sorrows of this life might be conquered, or at least made more tolerable, with assistance from the divine. My esoteric approach to both my life and my art are intertwined, and encompass a stream of seemingly untamed ideas and inspirations that are controlled by an inner voice. Through the choice and

manipulation of my materials, I attempt to communicate love, hope, and beauty without varnishing over sadness, violence, oppression and the evil that confronts humanity.

Emotions and circumstances such as grief, rejection, divorce, illness, career termination, addictions, guilt, or loneliness may bring individuals to a pivotal place where life's authentic meaning and connection can be grasped; such experiences may be transformative. Use of materials such as heavy chains, sharpened nails, and shards of broken glass symbolize bondage and personal pain, whereas pearls, roses and the light that is reflected from the transparent glass convey beauty, illumination and hope.

Origins

The scale and opulence of the *Vita Via Dolorosa* carriage and its accompanying performance imply a metamorphosis of a woman in her search for fulfillment. The carriage is an enclosure that protects its passenger, as a nest or womb. It implies an intentional journey, at once a departure and a new direction, but the interior of this womb combines discordant objects that are wired to the interior and imply both comfort and danger, such as little stuffed animals and sharp shards of glass hanging like daggers from the ceiling. The aged woman that rides in the horse-drawn carriage represents a little girl who has grown old. Cinderella, the archetypal pauper-to-princess figure known to children around the world, must also grow old and die. This piece, including the carriage and the passenger, represents her later years, after she has met the prince, married, and divorced him.

The performance aspect of the exhibition has a relationship to feminism in that it both mirrors and contradicts some of the basic elements of the traditional story, clearly suggesting that this metaphorical story is not a fairytale. In the *Cinderella* (2015) film, Cinderella arrives at the ball in a beautiful coach that was magically created by her fairy godmother; upon arrival at the palace, she descends the stairs to dance with her awaiting prince (Figs.1, 2). My version of the story is different in that I created the coach myself and instead of descending the stairs to a waiting prince, I ascend the stairs in the gallery, alone.



Figs. 1, 2. *Cinderella*. Dir. Kenneth Branagh. 2015, Disney. Film.

Two additional sculptures in this thesis, *Queen Anne's Summer*, 2013 (Figs. 3, 4), a throne like sculpture positioned at the bottom of the stairs in the narthex of the Patrick Gallery, and *A Pearly Gate* (Fig. 5), positioned at the top of the stairs, are made from steel armatures layered with bats, roses, thorny plants and vines made of steel, shards of colored glass and found objects. Traditionally, both of these objects represent power and

authority; the throne is a symbol of regality and the gate is associated with ancient kings who sat in judgment at the city's gates. These sculptures suggest nobility and yet they imply powerlessness and vulnerability as well. The pointed nails on the seat of *Queen Anne's Summer, 2013* and the glass shards surrounding the armrests evoke a sense of danger and considerable discomfort. The images and materials used in *A Pearly Gate*, a 16' x 7' piece whose sandblasted glass full moon center, sharp thorns, glass shards, and steel bats invoke a sense of the eerie apprehension of frightening Halloween tales.

The *Vita via Dolorosa* carriage was envisioned shortly after I saw the Disney film *Cinderella*, directed by Kenneth Branagh. Unlike many sugar-coated Disney films, this one reverently echoes Charles Perrault's fairytale (a sweeter version of the Brothers Grimm's Cinderella) with a modern-day feminist slant. In this contemporary version, Cinderella risks her life and confronts the prince, who has neglected to examine his kingdom's poor living conditions. The Cinderella carriage in the film inspired me, and as I watched it, I visualized the sculpture I would create next.

There are obvious similarities, such as between the rounded organic style of the coach cab and the pumpkin coach in Perrault's version of the tale. Initially, I planned for the horse-drawn carriage to be the only sculpture in the thesis, but bringing a Clydesdale into the gallery proved problematic. Eventually, I settled on the carriage being displayed outdoors then I created a one-float parade featuring myself.

The project grew as if it had a life of its own. The carriage required a horse and someone to ride in it. The carriage is very ornamental, so I decided that the person

traveling in it should be represented as part of the sculpture, with the same color palette, aesthetic style, and ornamentation. I searched online for costume ideas and found a photograph by Kirsty Mitchell (1976- present), a British fine art photographer, that captured much of the emotion that I was trying to express. One particular photograph in Mitchell's *Wonderland* series, entitled *The Queen's Centurion* (2012), (Fig. 6) had an enormous influence on the aesthetic imagery of the carriage sculpture and its rider.



Fig. 3. Mitchell, Kirsty. *The Queen's Centurion*, 2012. Archival Print. 120 x 85 cm.

Influenced by the solemn emotions conveyed by this photograph, the costume of the female passenger is a dramatic black outfit. The costume's black hood and cape evoke memories of archetypal female villains, old witches and forest hags from the Brothers Grim fairytales. The autobiographical metaphor of this carriage and the journey that it

represents is that art is my vehicle, and the pendulous question is, “Where am I going next?”

The Thesis

The thirty-minute performance part of this thesis addresses this question without directly answering it; there is an aura of uncertainty. The *Vita via Dolorosa* carriage and the other three sculptures are the primary “characters” in this thesis exhibition, but in order to support the narrative, a choreographed performance was introduced, which employed costumed actors and musicians from the community. The characters are the aged woman passenger, a coachman, a priest, and choir members that follow the horse-drawn carriage around the Winthrop campus singing hymns and songs, such as *Swing Low Sweet Chariot*, *Ring of Fire*, and *Big Girls Don’t Cry*. These songs were chosen because the lyrics speak of aging, temptation, sadness, hope, and grace and disgrace. The final ten minutes of the performance take place at the Patrick Gallery.

Upon arrival at the gallery, the traveler, surrounded by her entourage, descends from the carriage and stops at an outdoor baptismal font where a priest holding a baby makes the sign of the cross on her forehead, symbolizing both her own infant baptism and the beginning of another baby girl’s story. Then, as she ascends the outdoor stairway of the McLaurin Building, the theme song *Come Thou Fount of Many Blessings* starts. The hymn was written in 1757 by Robert Robertson and the melody is set to the American folk tune *Nettleton*, composed by Asahel Nettleton. This song was chosen because the version that the Mormon

Tabernacle Choir sings, which will be played on speakers in the background, is inspirational and dramatic, with a moving crescendo that I searched for when looking for a theme song. This hymn represents a grateful woman, one who is not bitter or discontent with her life even though she has experienced unhappiness and is “prone to wander”(Robinson).

Once inside the vestibule, the woman carefully sits near the painful nail-encrusted seat of *Queen Anne’s Summer, 2013*, the dark throne lined with shells, seaweed and other found objects from the beach. The act of sitting represents rest, even though it hurts: the seashells and found objects from the beach reference vacation but the sharp shards of glass wrapped around the seat hint that pain was involved during the summer of 2013. During the instrumental interlude of the hymn, she bows her head in prayer and makes the sign of the cross on her chest. With an extended hand, an angel character helps her gracefully rise from near the throne at the beginning of the second stanza of the hymn, which begins with “Here I Raise My Ebenezer.” An Ebenezer is a Hebrew word meaning “stone of help”, a monument raised to signify Divine assistance in a task completed. This thesis performance is my Ebenezer.

The woman, rolling the suitcase that a footman had earlier placed next to the throne, which symbolizes emotional and physical baggage that she carries around, enters the gallery. The musicians and singers are scattered around the room, and she touches a few people in the audience as a “last goodbye.” She briefly twirls with a costumed Grim Reaper; the decision of whether this figure represents

physical or metaphorical death is left up to the viewer. As the hymn's crescendo begins, she starts toward the stairway, then turns back to pick up her luggage. She begins the ascent of the long garland-covered stairway but obviously struggles while trying to haul the luggage up the steps. She leaves her baggage on the step, which signifies that she is leaving her burdens behind. The climax of this ten-minute performance is reached at the top of the stairway, as the choir ends "*Come Thou Fount of Many Blessings*" in a triumphant crescendo. At that moment, her costume is transformed from the dull gown to a bright white gown. After the performance, the carriage sculpture, sans horse, is displayed in front of Rutledge Hall for a week.

Creative Process

The creation of the carriage began in the summer of 2015. After purchasing an old carriage, I was compelled to start. I began the finial top, which looks like a dark floral coffin spray made of steel branches, weathered pink glass, and fiberglass roses. Woven throughout the carriage, the sculptures in the gallery space, the garland draped up the stairway, and the performers' costumes is the image of the rose in a variety of media, from dull muted steel to translucent color-infused glass. The red rose has been a universal symbol of love for centuries and often the white rose is a symbol of death. The combination of these two colors creates pink, which I included here to symbolize femininity and love. I added black steel roses to represent decay.

The carriage was stripped down to its chassis and wheels, and then the armature of the cab was created. Steel rods were welded together in concentric circles to form a sphere,

then the window and door openings were cut out and framed with conduit pipe, textured to mimic vines. Sandblasted broken glass and sprays of pink cast glass roses, formed in the kiln via a lost wax process, were attached to the armature by small textured branch-like rods which acted as prongs to hold the glass in place. Steel roses and branches that were formed with a torch and a forge were welded to the armature, and the topper piece was attached. Inside the coach, on the walls, are images created by a cyanotype process, in which a light-sensitive chemical emulsion is painted on paper and transparencies of photographic negatives and actual objects are placed on the paper and exposed in the sunlight. When the emulsion is rinsed, an indigo blue print is created; then, the blue paper is torn on the edges, stained in a coffee bath, marbled in a black and grey paint solution, and then collaged onto the fiberglass inner wall. Inside the carriage, found and created objects are wired and welded to the walls, ceiling, seats and floor. Comfort items such as stuffed animals, childhood photographs, glass roses, love poems, and items that indicate discomfort such as glass bats on the walls and glass shards that hang overhead line the contour inside the carriage. The photographs and glass roses inside the coach reference the woman's childhood; blurred images are reminiscent of places she had visited.

The two sculptures featured in this presentation, *A Pearly Gate*, and *Queen Anne's Summer, 2013*, were created before the thesis show was designed. Most of my works, even these large sculptures, are produced with a vague plan in mind; there are very little, if any, measurements taken or diagrams drawn. I am driven to see the work finished and I have been told that there is something obsessive, urgent and desperate about my work, which is layered and thick, with various created and found materials collaged together.

Some of my materials such as bones, fossils and bottled locks of human hair might remind the viewer of a Voodoo Queen; in fact, the work employs the same type of personal objects often used in occult practices, but for me they are mementos, chosen more for their symbolic and personal meaning than for their magical powers. My selection of materials is intuitive and changes during the making process as I strive to successfully manage the delicate balance between allegorical narrative and muddy over-ornamentation. Largely made from steel and sandblasted transparent broken glass, these sculptures are distressed and smudged with dark soil to make them look old and timeless, reminiscent of sacred treasures found in a reliquary. The bits and pieces of detritus that I use (Figs. 7, 8), such as bottled locks of human hair, torn butterfly wings, seed pods, and small scrolls of cherished poems rematerialize into formidable nail-embedded chairs and menacing gates encrusted with shards of colored glass, steel bats and thorns. Created and found ornamentation such as filthy pearls, oil-stained rags, sharpened nails and broken bottles are juxtaposed against a white background, which creates a contrast that symbolically reflects both evil and the divine.



Figs. 4, 5. *Not So Nice*, (detail). 2'x 2'x 3'. *Chink in Maria's Shield* (detail). 16'x 7'x 6". Carey, Vivianne. 2014. Steel, glass, found objects.

I am energetic and at times impatient, and find it easiest for my body and brain to obey what I call “Little Voice.” Sometimes it is an audible voice in my head, rational, logical and comforting; at other times, it is not audible but perceived through all my senses. I see the world around me symbolically, as signs or signs from the heavens. I sense sacred messages conveyed by bluebirds, mossy river weed, bats, fleas and thorny seed pods. I often challenge myself and try a new material, technology, or process with each new work. As I explore new materials and techniques, such as stone carving, repoussé, sewing, or wire wrapping, and because I work in series, often one work or process leads to another or one informs and is built upon the other.

Although my work is intuitive, my creative process is systematic. I often work on two or three projects at once, and I keep track of the number of hours that I spend on a task. One of the most important tools that I use to motivate and keep me focused when making art is a timer. The challenges in my work are the drudgery, such as drilling holes in fragile glass for hours, storage and transportation issues, and presentation methods of the objects that I create. The work is fragile and encrusted with decorative objects that I have accumulated or made. More often than not, parts will break during transportation and I often leave a trail of small broken pieces behind. I have been asked how I know when a work is finished, and how to tell when to stop adding. My answer is that I never stop. The work is never finished. My pieces are always breaking, and then I change them or incorporate them into another work. I usually stop working on them because another project has caught my attention. During the creative process, I contemplate the symbolism and personal associations with the found object or the metal or glass

component that I am making, but the real excitement comes when I show the work, when it finally comes together in a gallery or space.

The primary materials of the body of work created for this thesis are glass and steel. I am interested in the opposing physical properties of these materials, namely fragility and strength, and in using these opposing properties as metaphors. Henry Grimmet, glass artist and manufacturer, states,

Glass, in theory, is about five times stronger than steel and is widely used as a high strength, low density material to toughen polymeric materials such as fiberglass. However, in practice the measured strength of glass is much lower and continues to diminish over time due to small flaws and micro-cracks on the surface. Delayed breakage is a function of low stress applied for a long time, often years. (Relieving Stress).

This statement is interesting to me in that the physical properties of silica glass with metallic bonds, in a perfect bonding world, should produce an exceptionally strong transparent product, but the fact is that there are most always stress flaws when the silica is melted, molded and annealed. The fact that stress over a period of years accentuates flaws and diminishes the strength of glass is important as a metaphor for the aging woman. It mirrors the emotional characteristic of flawed fragility that I wish to convey. Juxtaposed against this fragility, however, is the strength of the forge-formed steel. Both the glass and the steel objects are formed by fire, which is an interesting element to utilize metaphorically, it being symbolic of energy, rage and transformation.

Sources and Influences

The artists and writers that I am interested in are storytellers, and their art conveys a deep spirituality by means of unconventional, edgy narrative. I want to explore expressions of the universal, profound features of the human experience as seen in the visual arts, theatre, poetry, and narrative fiction. Two well-known artists I am enticed by due to their visual metaphorical content in regard to spirituality and human relationships are Louise Bourgeois and Renee Stout (Figs. 9, 10).



Figs. 6, 7. Bourgeois, Louise, *Spider*, 1997. Mixed media. Private collection. Stout, Renee, *She Kept Her Conjuring Table Very Neat*, mixed media, 1990.

Louise Bourgeois (1911- 2010) is known for her expressive contemporary sculptures and using the human form and creatures (notably the spider) to symbolize her emotions, often juxtaposing them in untraditional settings. As an artist that uses creatures (such as fleas, spiders and bats) to express my emotions, I am taken by her autobiographical art.

Louise Bourgeois was, and is, an inspiration for those with the nerve to pull vision from their personal and intimate emotions, be it ever so dark sometimes. She was an unconventional artist that diligently followed her inner voice to guide her art making.

The dark and often mystical assemblages and installations of contemporary American artist Renee Stout (1958-present) have been compared to Louise Bourgeois' and Renee Stout herself cites Bourgeois as a tremendous influence. She often relies on the technique of assemblage to encourage self-examination and to convey her interest in African-American spirituality and heritage. Like me, she collects found objects from thrift shops and antique stores, mixing them into her dark assemblages and installations. She cites Haitian Voodoo practitioners as inspiration as well. While in her thirties, Stout created her alter-ego, Fatima Mayfield, primarily to help her become more self-confident, but the unforeseen result was that Fatima enabled her to role-play; the alter-ego was a catalyst to bring a magical aura to her work, her installations, and her sculptures. Now, with the aid of Fatima, she frequently spins visual tales, creating fictional characters and story scenes with found objects that inspire the story. The alter-ego performance aspect of Renee Stout's work excites me because I have been interested in the performing arts for years and it empowered me to try performance in my work. (Carey).

A different source of inspiration is my experience at Penland School of Crafts, an art school tucked into the beautiful mountains of North Carolina, in the summer of 2008. When I attended my first summer workshop there, I knew my life had changed. Being able to get away from home, I discovered my love for art and craft, and was inspired by artists

from all over the world. Almost every summer since then, I have returned to acquire skills that expand my discipline in the visual arts. At Penland, I met two artists that have had great influence on my work to date, Ledelle Moe and Elizabeth Brim. In the summer of 2009, I enrolled in an Armatures and Skins class taught by Ledelle Moe, which gave me the skills and confidence to make monumental sculptures from concrete, steel, paper, dryer lint, or whatever medium I chose to work with. Prior to the class, I was making large sculptures strictly from steel, but the seduction of the rugged texture, dark, mysterious stone-like skins, and sheer enormity of Ledelle Moe's art lured me into signing up for the class. While attending the class, we visited the studio of Elizabeth Brim, a year-round presence at Penland, instructor and artist-blacksmith extraordinaire. Her skill and artistry fascinate me; she creates intricate, delicate feminine images such as women's clothing, lingerie, and shoes from steel using traditional blacksmith techniques.

Another source is my lifelong fascination with Roman Catholic icons and sacred relics, which is woven into much of my work. The photographer Paul Koudounaris' extraordinary book, *Heavenly Bodies: Cult Treasures & Spectacular Saints from the Catacombs*, became a delightful source of inspiration. He mentions a 1578 labyrinth of underground burials discovered in Rome, containing the remains of thousands of early Christian martyrs: "Reassembled by skilled artisans, encrusted with gold and jewels and richly dressed in fantastic colorful costumes, the skeletons were displayed in elaborate public shrines as reminders of the spiritual treasures that awaited the faithful after death" (Book jacket).



Figs. (right to left) 8, 9, 10, 11. Eder, Adalbart. *St. Maximus*, (detail), Waldassen, Germany. Unknown artist. *St. Valerius in Weyarn*. Eder, Adalbart. *St. Maximus*. Unknown artist. *St. Mundita*. Church of St. Peter, Munich, Germany. Koudounaris, Paul. "Heavenly Bodies: Cult Treasures and Spectacular Saints from the Catacombs."

The memorial relics of the saints of the catacombs were created during the late Baroque period, which merged into the Rococo in Europe, during the early Eighteenth Century. The unrestricted decorative style as seen in the Rococo period is mirrored in the

sculptures in the *Vita via Dolorosa* exhibit. The curved lines, weighty shapes, pastel and golden colors, and rich texture mimic the art of this decorative period with the exception of the characteristic of gaiety: my work is visually and emotionally darker than the most of the art of that period. My sculptures combine the aesthetic ornamentation of the Rococo with the darker Baroque.

Other sources for my work are found in previous work, archetypal images inspired by my personal experiences and emotions, as well as the work of other artists, theatre, music, the various occupations that I have had in my life, childhood, education, faith, friends and family. The psyche is particularly affected by childhood and family circumstances and dynamics. As I reflect back to my parental influences, my childhood artistic endeavors — drawing, sewing, making objects and costumes — and theatrical performances — such as ventriloquist dummy acts and puppetry — I can see where the origins of my performance piece lie. My mother sewed or knitted my sisters' and my own clothes and practically every fabric item in our home; this, combined with the parental verbal affirmation regarding my childhood creations, led me to believe that making objects communicated love.

Another element that led to this thesis work is found in the beginning of my studies at Winthrop, when I worked on a series of sculptures of fleas, bedbugs, and leeches that reflected some pretty ugly emotional issues (Fig 15). In that body of work, my desire was to identify and express human relationships, male and female, big and small, powerful and powerless, using the metaphor of the feeding parasite. These parasites represent the

unsettling notion of uncontrollable destruction and decay. Wherein lies one of the spiritual metaphors of my thesis work, namely the fact that death and decay is necessary for rebirth. Decay is the catalyst for the powerless and weak to be transformed into the new and powerful.



Fig. 12. Carey, Vivianne. *Hair of the Dog*, 2010.
Steel and concrete. Installation, Chapman Cultural
Center, 2010.

My parasitical insect work was, on one level, a metaphor for circumstances, a visual vocabulary or optical journaling of inexpressible emotions and symbolism mixed with daily events, personal relationships, and toxic environments that drew on my energy and threatened to devour and take control; but, on another level, injected into the ugliness of these morbid creatures was an attempt to bring lightness or a sense of beauty and honor through surface design, humor, theatrical movement and lighting. The same visual transference of emotions based on my environment is represented in the *Vita via Dolorosa* carriage and the other sculptures in this thesis exhibition.

Midway through my studies at Winthrop, my subject matter became more introspective and less reactive. During the summer of 2014, I took a glassblowing class. Since I never learned to blow a proper glass vessel, and had twenty-three misshapen glass blobs, I meandered over to the iron shop, found a shield-like piece of scrap metal, and proceeded to make an armature onto which I could attach my odd shaped glass creations. I was pleased with the combination of glass and steel, and decided, after *Chink in Maria's Shield* (Fig. 16) was made, to utilize glass in my next few works. *Salome and Jimmie* (Fig.17), *Silver Threads and Golden Needles* (Fig.18), *Queen Anne's Summer, 2013*, (Fig.3) and *A Pearly Gate* (Fig. 5) were created shortly afterward. Since the work is constantly evolving and transforming, these and other sculptures were combined in an installation in the McLaurin Gallery. Some of these works hung together from the ceiling and the positioning of these objects on white pedestals in an all white room seemed to evoke an eerie feeling of voyeurism and bondage, yet a sense of preeminent independence and freedom was also conveyed (Fig. 19).

Conclusion

When I began the parasite series, I did not consider my work as "feminist art." The series began as a reaction to seemingly neurotic male personalities and my powerlessness in dealing with them, but now I embrace the implication that my work is, in fact, feminist. Works such as *Silver Threads and Golden Needles*, (Fig. 18), a sculpture of a jacket made of broken glass wired back together and nails welded onto raised, ready-for-a-fight invisible arms, represent the empowerment of Woman, mirroring fragility and

brokenness but concurrently, evoke a provocative sense of a warrior. Power and powerlessness, especially pertaining to the ability to control the reward/ punishment aspect within relationships, and the side effects, the secrets and dysfunction which are results of the abuse of power were issues which I investigated when I first began my research at Winthrop. It was important to me that the metaphors that I used to convey the victim/attacker, powerful/powerless, parasite/host, also conveyed empowerment, resolution, forgiveness and reconciliation of conflict.

Vita via Dolorosa is a collective array of my many interests in the arts and there was a strong motivation to culminate my research at Winthrop with a thesis project that reflected an introspective perception of those interests. However, I found myself more engaged with the sculptural facet of this thesis, therefore, I envision public sculpture that engages the community and that combines technology, such as video and sound, as an option for the future.

I agree with the statement, "For me, art tells me something I didn't know I needed to know until I know it" (Saltz 19). In the past, I have intuitively expressed my emotions through my work, but through the course of my MFA research, I have learned to verbally expose and express these emotions. Although my work is predominantly autobiographical, it engages the viewer largely because they can relate to it on their own personal level by connecting with the image. *Vita via Dolorosa* is my story, but tomorrow it will be another woman's story.

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Images



Figs. 13, 14. Carey, Vivianne. *Queen Anne's Summer*, 2013. 2014. Steel, glass, found objects. 3' x 3' x 5'.



Fig. 15. Carey, Vivianne. *A Pearly Gate*. 2014. Steel, glass, found objects. 16' x 7' x 6'.



Fig. 16. Carey, Vivianne. *Chink in Maria's Shield*, 2014. Steel, glass, found objects.
2' x 4'.



Fig. 17. Carey, Vivianne. *Salome and Jimmy*, 2014. Steel, glass, found objects.
14" x 14".



Fig. 18. Carey, Vivianne. *Silver Threads and Golden Needles*, 2014. Steel, glass, and found objects. 2' x 4'.



Fig. 19. Carey, Vivianne. *Given Bread and Three Moons*, 2015. Steel, glass, found objects. Installation, Winthrop Gallery.



Fig. 20. Carey, Vivianne. *Vita via Dolorosa*, 2014. Mixed media. 10' x 4.5' x 10'.



Fig. 21. Carey, Vivianne. *Vita via Dolorosa*, 2014. Mixed media. 10' x 4.5' x 10'.



Fig. 22. Carey, Vivianne. *Vita via Dolorosa*, 2014. Mixed media. 10' x 4.5' x 10'.



Fig. 23. Carey, Vivianne. *Vita via Dolorosa*, 2014. Mixed media. 10' x 4.5' x 10'.



Fig. 24. Carey, Vivianne. *Vita via Dolorosa*, 2014. Mixed media costume.



Fig. 25. Carey, Vivianne. *Vita via Dolorosa*, 2014. Mixed media costume.